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OF
IMPORTANT
AFRICAN SCULPTURE,
PRE-COLUMBIAN, OCEANIC
AND
INDIAN ART

*The Property of MR. PHILIPPE R. STOCLET
(from the Collection of the late ADOLPHE STOCLET)*

*The Property of MRS. E. C. GAZE
AND R. H. H. BARNEBY, ESQ.*

*The Property of MRS. D. ROGERS
AND OTHER OWNERS*

Day of Sale

MONDAY, 29th MARCH, 1965

at 2.30 p.m.

1965

Illustrated Catalogue (33 plates) 10/-

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CATALOGUE
OF
AFRICAN, PRE-COLUMBIAN,
PACIFIC NORTH-WEST COAST, ESKIMO,
OCEANIC, AND INDIAN ART

INCLUDING
A QUIMBAYA CAST GOLD FEMALE FIGURE
TWO BALEGA IVORY FIGURES
A BENIN BRONZE PLAQUE
A BENIN BRONZE HEAD
A LARGE BENIN CARVED IVORY TUSK
AND
A BENIN IVORY LEOPARD'S MASK

WHICH WILL BE SOLD BY AUCTION
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AT 2.30 P.M.

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CATALOGUE OF

PRE-COLUMBIAN,
PACIFIC NORTH-WEST COAST,
ESKIMO, OCEANIC, AFRICAN
AND INDIAN ART

Day of Sale:
MONDAY, 29th MARCH
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PRE-COLUMBIAN, OCEANIC
AFRICAN AND INDIAN ART

The Property of Mr. Philippe R. Stoclet
(from the Collection of the late ADOLPHE STOCLET)

- 1 A PERUVIAN BRONZE HANDLE from a chopping knife or *tumi*, the terminal in the form of two seated figures of musicians, $3\frac{1}{2}$ in., *Inca*, 1438-1532 A.D.

For the type see Exhibition Catalogue of *Indigenous Art of the Americas*, Robert Woods Bliss Collection, Washington, 1947, No. 200, pp. 63, 148-149

- 2 A Peruvian honey-coloured hardstone figure of a reclining Jaguar, circular cavity in middle of back, 4 in. long
- 3 A small Aztec white stone Head of a condor, with thick beaked nose, and elaborate crest, pierced with a hole for suspension, $1\frac{1}{4}$ in., *Valley of Mexico*, 1367-1521 A.D.

- 4 A MIXTEC MOTTLED GREENSTONE SEATED FIGURE, representing the God of Rain, Tlaloc, worked in a triangular linear style with the body summarily treated, the hands clasped in front of the body, the face bearded, the eyes in the form of sunk concentric circles, the angular ears with ear-plugs, a pointed projection in the centre of the head, pierced with two holes at the back, $4\frac{1}{4}$ in., *Central Mexico*, 1200-1521 A.D.

See Illustration

- 5 ANOTHER MIXTEC MOTTLED GREENSTONE SEATED FIGURE of Tlaloc, smaller and worked in a similar style, the flattened head without projection, pierced with two holes at the back for suspension, $2\frac{1}{2}$ in., *Central Mexico*, 1200-1521 A.D.

Cf. *Catalogue of Indigenous Art of the Americas*, Robert Woods Bliss Collection, Washington, 1947, nos. 30 and 31, p. 72 (*reprd.*)

See Illustration

- 6 A MIXTEC MOTTLED GREENSTONE HUMAN MASK, representing Tlaloc, God of Rain, worked in a linear style, the back of hollow, triangular form, the face with pronounced hooked nose, small closely set circular eyes, two incised volutes on the temples, straight mouth, the beard indicated by parallel incisions with curls at either side, with a diadem-like headdress composed of spiral scrolls, the ears in the form of long rectangles, $3\frac{1}{2}$ in., *Central Mexico*, 1200-1521 A.D.

Sold in these Rooms sale Wednesday, 30th April, 1930, lot 149

See Illustration



7




5



6



4



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- 7 A BRIGHT GREEN JADEITE PENDANT in the form of a human head, probably the Maize Goddess, wearing ear flares, and elaborate headdress with crossed-band glyph in the centre flanked by two scrolls representing maize, pierced with small holes round the sides, 2½in., *Late Classic Maya*, 600-900 A.D.

For the type see:

Handbook of the Robert Woods Bliss Collection of Pre-Columbian Art, Dunbarton Oaks, Washington, 1963, fig. 58

S. K. Lothrop, *Pre-Columbian Art: Robert Woods Bliss Collection*, 1957, pl. LXV, Cat. Nos. 106 and 112

T. A. Joyce, *Maya & Mexican Art*, 1927, pl. 171, No. VI

Pal Keleman, *Medieval American Art*, 1946, No. II, pl. 241a

It is thought that these heads may have been incorporated into the enormous jade beadwork collars or headdresses seen in the sculpture of the period, or just worn as pendants

For a discussion of these small Mayan plaques see Adrian Digby, *Mayan Jades*, British Museum, 1964, and for a group of similar heads, pl. XIV

See Illustration facing page 4

- 8 A HEAVY DARK-GREEN MOTTLED JADEITE FEMALE FIGURINE of stylised form, probably representing the Maize Goddess, the rectangular head with sunken eyes and ear flares, the hair falling in a fringe on the forehead and indicated by fine vertical parallel lines falling down to the waist at the back, the headdress incised with horizontal lines and with a roundel in the centre, wearing a skirt and blouse, the arms held over the abdomen, the lower part of the body barely shown, the legs and feet indicated by short rectangles, 3½in., *Aztec, Valley of Mexico*, 1367-1521 A.D.

See Illustration facing page 25

- 9 A MARQUESAS ISLANDS BONE TIKI, of cylindrical, hollow form, probably a protective pendant or handle from a cord strangler, the stylised human figure with typical large eyes, flattened nose and wide mouth, the ears or 'crests' in the form of double volutes, his arms held across his chest, the lower part of the body not shown, $1\frac{1}{4}$ in.

Compare:

Christian Zervos *et al*, *Oceanic Art*, fig. 160

Ralph Linton and Paul S. Wingert, *Arts of the South Seas*, 1946, p. 36

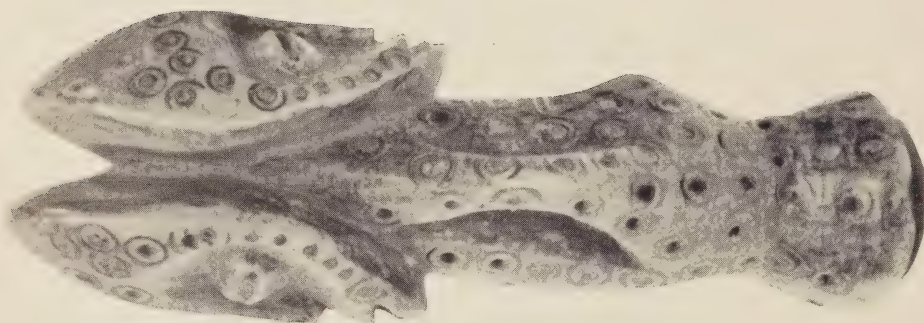
Maurice Leenhardt, *Arts de l'Océanie*, 1947, pl. 83

W. O. Oldman, *The Oldman Collection of Polynesian Artifacts*, 1943, pl. 113, Nos. 216a and 216b

- 10 A Bakuba wood single-handled Cup carved with a pattern of swirling interlocking bands, plain linear and dentate borders above and below, plain, narrow rim, $5\frac{1}{2}$ in., *Central Congo*

For the type of decoration see Elzy Leuzinger, *African Sculpture*, *Museum Rietberg*, Zurich, pl. 165

- 11 A LARGE DAHOMEY METAL CUP, supported on the upright figures of three crocodiles seated on a mound-shaped base, wart-hog masks in relief between them, the sides of the ovoid cup decorated with the applied figure of a man killing a lion, horizontal friezes of concentric circles enclosed within ropework borders above and below, signed on the base, $11\frac{3}{8}$ in.



MONDAY, 29TH MARCH, 1965

- 12 A FINE BALEGA (WAREGA) CARVED IVORY JANUS STATUETTE in the form of two human figures standing back to back, highly stylised, with large heart-shaped heads and cowrie-shell shaped eyes, the arms held tightly at the sides, the whole with 'dot and circle' decoration, deep orange-brown patina, *Sin., West of Lake Kivu, North-West Congo*

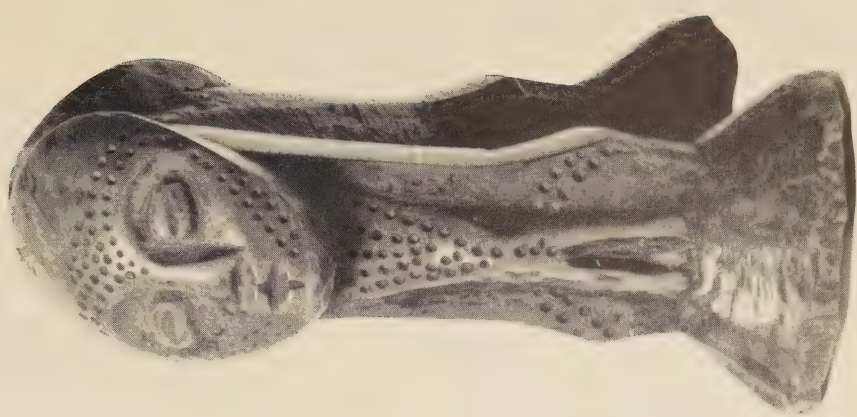
The Balega (who used to be known by the Swahili form of the word Warega) are a small tribe scattered over a large area and united chiefly by means of the all-pervading Bwami Society, with which all their sculpture would appear to be associated. There were various ranks within the Society and the ivory figures were emblems of rank held individually by members of the highest grade and are also used in initiations into this grade. The Balega were courageous elephant hunters and the tusks provided the material for their figures and masks

See Illustration

MONDAY, 29TH MARCH, 1965

- 13 ANOTHER FINE BALEGA (WAREGA) CARVED IVORY DOUBLE STATUETTE in the form of two human figures, their bodies tilted backwards and their heads joined, with large, typical, heart-shaped heads, cowrie-shell like eyes and bodies of highly stylised form, decorated with small pin-hole geometric designs, a hole is pierced through the top where the heads meet, the backs of the figures unworked, deep orange-brown patina, 5½in., *West of Lake Kivu, North-West Congo*

See Illustration





MONDAY, 29TH MARCH, 1965

- 14 A SOUTH INDIAN GREY GRANITE FIGURE OF LAKSHMI, consort of Vishnu, and Goddess of Prosperity, standing with her right hand in *lamba hasta*, and holding a lotus flower in her left, wearing a four-tiered necklace and an elaborate waistband, the *kirita-mukuta* headdress, and *kuchabandha*, 35in., 15th Century A.D.

Formerly in the Pauilliac Collection, Paris

For a similar figure see Catalogue of *Ancient Sculpture from India*, Cleveland Museum of Art, 1964, pl. 117

Also see H. F. E. Visser, *Asiatic Art in Private Collections of Holland and Belgium*, 1947, where the figure is reproduced, pl. 192, No. 328

See Illustration

MONDAY, 29TH MARCH, 1965

INDIAN ART

The Property of General C. B. Callander

- 15 A GANDHARA STUCCO HEAD OF BUDDHA, with waved hair, small domed ushnisha and widow's peak, the features sharply outlined, the mouth with traces of red painted decoration, 8in., 5th/6th Century A.D., from the Khyber Pass

Various Properties

- 16 A Kafir wood male grave Figure, seated on a high four-legged throne carved with geometric designs, his hands grasping the two front arms, with half-moon face, and small rectangular mouth with vertical grooving representing teeth, wearing a double horned headdress, traces of red and black painted decoration, 18½in., Afghanistan
- 17 A South Indian bronze Figure of Rama, his left arm in the position of holding the bow, and his right for the arrow, wearing conical cap and jewelled ornaments, 6¾in., 17th/18th Century A.D.
- 18 A NEPALESE BRONZE FIGURE OF THE FEMALE BODHISATTVA VASUDHARA ('Giver of Wealth'), six-armed, seated in *lalitasana* on a double lotus pedestal, and holding the *kalasa*, spike of grain, *pustaka* and *cintamani*, extensive traces of gilding, the back inscribed and dated *Samvat* 831 (1710 A.D.), 5½in.
- 19 A LARGE SIAMESE SANDSTONE HEAD OF BUDDHA, with flammiform ushnisha, tightly curled hair, pendulous ears, and heavily lidded eyes, 17½in.

MONDAY, 29TH MARCH, 1965

- 20 A SIAMESE SANDSTONE BUST OF BUDDHA wearing an elaborate diadem and tiered ushnisha, with jewelled accoutrements, 12½ in.
- 21 A KHMER BRONZE FIGURE OF BUDDHA, seated on the Naga King, holding the *kalasa*, traces of gilded decoration, 4¾ in., Late 16th Century A.D.
- 22 A SOUTH INDIAN GREY GRANITE FIGURE OF DURGA, four-armed, carrying a large sword, *kapala*, *parasu*, and *trisula*, with disc earrings, *flamiform* headdress and *kucha-bandha*, seated in *sukhasana* on a stepped base carved with a lion and surmounted by three human heads, 27½ in., c. 14th Century A.D.
- 23 A SOUTH INDIAN BRONZE FIGURE OF LAKSHMI standing on a circular lotus pedestal, the elbow (*kurpara*) of the right arm bent, the left arm pendent, wearing a stupa-like headdress, and the usual jewelled accoutrements, 4¼ in., Vijayanagar, 16th Century A.D.
- 24 TWO JAIN IVORY FIGURES, one male, the other female, the latter with long hair in a pigtail worn with jewelled pins, the man with long hair looped up behind, both standing with arms by their sides on stepped pedestals, inset with a central foliate motif, 8¼ in. and 8½ in., Mysore, 18th Century A.D. (2)
- 25 A BRONZE UPRIGHT STELE with the figure of a Tirthankara standing in an open columnar niche, to his left three Tirthankaras seated in similar smaller niches, one below the other, 7 in. by 5 in., Western India, 16th Century A.D.

- 26 A JAIN BRONZE MINIATURE SHRINE, with the central figure of a Tirthankara seated in *vajrasana* on an elaborate stepped pedestal under a canopy, his hands in *dyhana* mudra, his eyes and srvasa symbol inlaid with silver, the diminutive figures of the other twenty-three Tirthankaras around him seated in small square niches and similarly inlaid, with attendant figures and animals round the edges and on the pedestal, the back inscribed and dated *Samvat* 1505 (1449 A.D.), 14in. by 8in., *Western India*

See Illustration

The Property of R. R. D. McIntosh, Esq.

- 27 A RED SANDSTONE UPRIGHT RECTANGULAR STELE with the figure of a Yakshini carved in high relief, her left arm pendent, a lotus flower in her upraised right hand, wearing flowing drapery and jewelled ornaments, 24in. by 8½in., 10th Century A.D., from Marai, Central Province of India

See Illustration



26



27



MONDAY, 29TH MARCH, 1965

The Property of Mrs. M. R. Hildreth

28 A WESTERN INDIAN STONE HEAD OF SIVA, 8in., c. 1000 A.D.

See Illustration

MONDAY, 29TH MARCH, 1965

The Property of Mrs. S. Gretzer of Copenhagen

- 29 A JAPANESE WOOD HEAD OF BUDDHA, traces of lacquer remaining, 9in.,
Kamakura Period, 1185-1392 A.D.

From the Collection of Hjalmar Gabrielson of Sweden

See Illustration





30



31

MONDAY, 29TH MARCH, 1965

PRE-COLUMBIAN GOLD ORNAMENTS

Various Properties

PERU

- 30 A CHIMU GOLD BEAKER decorated in repoussé with six vertical panels containing alternately two figures of warriors, and three figures of birds with wings displayed, scrolling border above, plain slightly out-splayed rim, $7\frac{1}{8}$ in., Peru, 1300-1470 A.D. (5oz. 16dwt.)

For an almost identical beaker see Exhibition Catalogue of *World of Ancient Gold*, New York World's State Fair, 1964-1965, pl. 27

See Illustration

- 31 A CHIMU GOLD BEAKER of plain form, with a wide raised band in the centre of the flaring sides, $6\frac{3}{4}$ in., Peru, c. 1300-1470 A.D. (5oz. 7dwt.)

For the form see *Gold Before Columbus*, Exhibition at the Los Angeles County Museum, 19th March—15th May, 1964, fig. 193

See Illustration

MONDAY, 29TH MARCH, 1965

ECUADOR

The following sixteen lots were found in the Cayambe Area of Ecuador, and date from c. 1000-1100 A.D.

- 32 A SHEET GOLD PENDANT in the form of an interlacing openwork plaque, perhaps intended to represent a stylised human figure, long inverted anchor-shaped ornament above it, pierced with hole in centre for suspension, 5in. wide by 2 $\frac{1}{8}$ in. (11dwt.)

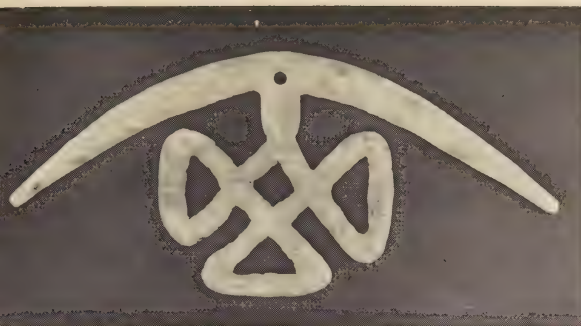
See Illustration

- 33 A SHEET GOLD PENDANT in the form of a small stylised human figure with arms upraised and rounded head, wearing a wide, narrow inverted anchor-shaped headdress pierced in the centre with a small hole for suspension, 3 $\frac{1}{8}$ in. wide, 2 $\frac{1}{8}$ in. high (19dwt.)

See Illustration

- 34 A FLATTENED GOLD DISC with inverted anchor-shaped ornament suspended over it, pierced in the centre with a hole for suspension, 3 $\frac{1}{8}$ in. wide, 1 $\frac{7}{8}$ in. high (11dwt.)

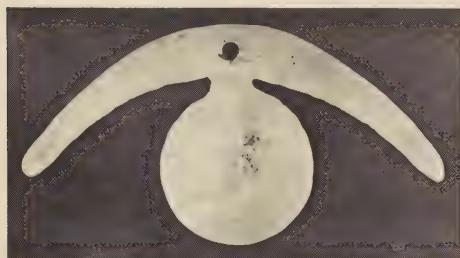
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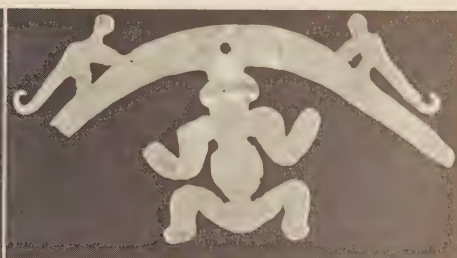
32



33



34



35



36



37

- 35 A SHEET GOLD PENDANT in the form of a stylised human figure with upraised arms, inverted anchor-shaped headdress with figure of an alligator at either end, pierced in centre with hole for suspension, $3\frac{5}{8}$ in. wide, $1\frac{3}{4}$ in. high (12dwt.)

See Illustration facing p.16

- 36 A PLAQUE of hammered sheet gold, probably worn as a pectoral ornament, or used in connection with funerary rites, in the form of a highly stylised human figure with a grotesque head, two holes through the nostrils, probably for attachment or suspension purposes, $5\frac{1}{8}$ in. (1oz. 5dwt.)

See Illustration facing p.16

- 37 ANOTHER, similar, but with a more naturalistic head, two holes for attachment or suspension below the neck, $5\frac{1}{8}$ in. (1oz. 1dwt.)

See Illustration facing p. 16

MONDAY, 29TH MARCH, 1965

- 38 A HAMMERED SHEET GOLD PENDANT in the form of a small stylised human figure with arms upraised and rounded head, wearing a wide, narrow inverted anchor-shaped headdress pierced in the centre with a small hole for suspension, $3\frac{1}{4}$ in. wide, $1\frac{1}{2}$ in. high (6dwt.)
- 39 ANOTHER, similar, $3\frac{1}{8}$ in. wide, $1\frac{1}{2}$ in. high (6dwt.)
- 40 A hammered gold Disc of entirely plain form, the top pierced with a hole, 3in. diam. (16dwt.)
- 41 A thin circular gold Disc of beaten sheet gold, pierced with a hole in the centre, uneven surface, $3\frac{1}{8}$ in. diam. (8dwt.)
- 42 A gold circular Disc with wide central boss, the top pierced with a hole, $1\frac{7}{8}$ in. diam. (7dwt.)

MONDAY, 29TH MARCH, 1965

- 43 Another with small central boss, $1\frac{5}{8}$ in. diam. (5dwt.); and two other small circular gold Discs, each pierced with a hole at the top, $1\frac{1}{8}$ in. diam. (3dwt. each) (3)
- 44 A GOLD DISC decorated with a small central boss enclosed within two raised circular borders, the top pierced with a hole, $3\frac{1}{4}$ in. diam. (1oz. 4dwt.)
- 45 A SOLID GOLD STOPPER from a vessel, $\frac{1}{2}$ in. (1oz. 1dwt.)
- 46 A PAIR OF GOLD TWEEZERS or beard tongs, with looped handle and disc-shaped terminals, 3in. (11dwt.)
- 47 A SMALL HOLLOW GOLD FIGURINE of a man, his arms held across his body, wearing a cap and with long pendulous ears, $2\frac{3}{8}$ in. (5dwt.)

See Illustration facing p. 21

MONDAY, 29TH MARCH, 1965

COLOMBIA, PERU AND PANAMA

- 48 AN IMPORTANT QUIMBAYA HOLLOW CAST GOLD SEATED FEMALE FIGURE, boldly and realistically modelled holding a flask in both of her outstretched hands, with finely cast features, two sets of spiral ornaments attached to the sides of the face, with a crown-like headdress formed of small concave strips of gold, wearing a triple necklace and a double string of beads below the knees, $2\frac{3}{4}$ in., *Central Cauca River Valley, South-Western Colombia, c. 1000-1500 A.D. (1oz. 16dwt.)*

See Illustration





47



50



49



51



52

- 49 AN INCA GOLD MALE FIGURINE, his arms held tightly across his body, wearing a tiered cap and ear plugs and with long extended ears, $2\frac{1}{2}$ in., Peru, 1438-1532 A.D. (9dwt.)

The individual here represented is a nobleman, called Orejon (big ears) by the Spaniards because they wore huge ear plugs which stretched the lobes of the ears

For a larger similar figure in silver see S. K. Lothrop, *Pre-Columbian Art; Robert Woods Bliss Collection*, 1957, pl. CXXXV, Cat. No. 338

For other examples see *Peruvian Gold*, Arts Council Exhibition Catalogue, London, 1964, from the Collection of Senor Mujica Gallo

See Illustration

- 50 A CAST GOLD FROG PENDANT with protruding eyes, and typical double long undulating tongue terminating in double spirals, with projecting back legs and flattened rectangular hind feet, the front legs pierced for suspension, 3in., Veraguas Culture, Panama, c. 800-1540 A.D. (3oz. 13dwt.)

The frog is an almost universal symbol of fertility in the Pre-Columbian culture.

Compare:

S. K. Lothrop, *Pre-Columbian Art; Robert Woods Bliss Collection*, 1957, pl. CIV, Cat. No. 222

S. K. Lothrop, *Archaeology of Southern Veraguas, Panama*, Memoirs of the Peabody Museum, Vol. IX, No. 3, fig. 98a

See Illustration

- 51 A QUIMBAYA CAST GOLD PECTORAL ORNAMENT in the form of a male figure of flattened form, his arms held across his chest, the face with prominent nose with nose ornament drawn through the nostrils, with wide double-rowed headdress of whorl ornaments, wearing a necklace, his legs bent at the knees, loop for suspension at back, $2\frac{5}{8}$ in., *Cauca River Valley, South-Western Colombia, c. 1000-1500 A.D.* (1oz. 2dwt.)

Cf. *Pre-Columbian Gold Sculpture*, Museum of Primitive Art, 5, Autumn, 1958, Fig. 3

See Illustration facing p. 21

- 52 A QUIMBAYA HOLLOW CAST GOLD FEMALE FIGURE, squatting, with arms bent at the elbows and outstretched in front of her, wearing a necklace, ear-plugs and whorl ornaments to either side of the head, two loops attached to rectangular crown of the head for suspension, $2\frac{1}{2}$ in., *Cauca River Valley, South-Western Colombia, c. 1000-1500 A.D.* (1oz. 11dwt.)

See Illustration facing p. 21

- 53 A QUIMBAYA HAMMERED GOLD NOSE ORNAMENT of elliptical form with tapering ends, the disc decorated with a raised oval, $2\frac{3}{10}$ in. diam., c. 1000-1500 A.D. (5dwt.)

Compare:

Eighty Masterpieces from the Gold Museum, Bogota, Colombia, 1954, pl. 11

Pre-Columbian Gold Sculpture, Museum of Primitive Art, *Selected Works*, 5, Autumn, 1958, fig. 40

- 54 Another, similar, but smaller, 1 in. diam., (2dwt.) c. 1000-1500 A.D.-
- 55 A CHIBCHA (MUISCA) ANTHROPOMORPHIC MALE FIGURE (tunjo), cast gold, with soldered wire details, of typical flattened form, with semi-circular headdress, arms held upwards across his body and carrying a staff in his left hand, loop for suspension on crown of head, 2 in., *Highland Basin, Bogota, Colombia*, c. 1000-1500 A.D. (4dwt.)
- 56 A PAIR OF COLOMBIAN HOLLOW CAST GOLD CIRCULAR EAR SPOOLS, the terminals with concentric band grooved decoration, $1\frac{1}{4}$ in. diam., c. 1000-1500 A.D. (both 16dwt.) (2)
- 57 A Peruvian solid silver miniature Male Figurine, wearing a high grooved cap, his arms across his breast, with long pendulous ears and short legs bent at the knees, $1\frac{3}{8}$ in., *Inca Style* (14dwt.)

MONDAY, 29TH MARCH, 1965

- 58 Two miniature sheet gold Pendants from a necklace in the form of frogs, $\frac{3}{4}$ in.; another gold Frog Pendant, $\frac{3}{4}$ in.; a tumbaga nose ornament; and another miniature gold Pendant, *Colombia, c. 1000-1500 A.D.* (overall weight approx. 12.79 grms.) (5)
- 59 A CAST TUMBAGA PENDANT in the form of a bat with short pointed ears and a pierced mouth, the wings outstretched, small rectangular feet, circular ring for suspension, $1\frac{7}{8}$ in. high, $1\frac{1}{2}$ in. wide, *Veraguas Culture, Central Panama* (1oz. 10dwt.)

MEXICAN STONE AND TERRA-COTTA SCULPTURE

- 60 A MEXICAN XANTILE TERRA-COTTA FIGURE OF A PRIEST wearing a mask, probably Tlaloc (Rain God), traces of white and blue paint, $20\frac{1}{4}$ in., *Mixtec, West Coast of Mexico*
- 61 A COSTA RICAN LAVA STONE FIGURE OF A WOMAN, standing with typical squarish face and large ears, her arms at a slight angle to her sides, $20\frac{1}{2}$ in., *Classic Guapeles, c. 1000 A.D.*



8



63



62

MONDAY, 29TH MARCH, 1965

- 62 A SMALL OLMEC GREEN SERPENTINE FIGURE of a dwarf, the head of typical form with grotesque features, the body with short arms, incised linear decoration on the chest, traces of red painted decoration, left leg broken below the knee, $4\frac{1}{4}$ in., *Pre-Classic Style, Mexico*, 800 B.C.-1 A.D.

See Illustration

- 63 A SMALL MEXICAN PALE STRIATED HARDSTONE MASK in the form of a human head, vigorously worked, the hooked nose with dilated nostrils, the narrow sunken eyes and wide mouth with bored holes at either end, the ears in the form of small rectangular protruberances, the lobes pierced with holes, the top of the head with a hole for suspension, $4\frac{1}{2}$ in., *Valley of Mexico, Teotihuacan III, Classic Period*, 300-600 A.D.

For a similar example see *Stone Sculpture from Mexico*, The Museum of Primitive Art, Summer, 1959, p. 20

See Illustration

MONDAY, 29TH MARCH, 1965

ESKIMO ART

- 64 AN ESKIMO MORSE IVORY BOW DRILL, curved and pierced with a hole at either end, incised on each of the three faces with scenes from Eskimo life, mostly hunting and fishing, $13\frac{1}{2}$ in. long, *Alaska*

See Illustration

- 65 AN ESKIMO MORSE IVORY BOW DRILL, curved and pierced with a hole at either end, with shallow incisions filled with dark colouring matter on the four faces showing animals including reindeer and wolves, human figures, men in boats, igloos and trees, 15in. long, *Alaska*

See Illustration

- 66 AN ESKIMO MORSE IVORY TOBACCO PIPE, the slightly curved stem made in two parts, the whole with shallow incisions filled with dark colouring matter comprising scenes from Eskimo domestic life, men in boats spearing fish, reindeer, seals, and men hunting long-necked birds, $17\frac{1}{4}$ in. long, *Alaska*

See Illustration



64



65



66

- 67 An Eskimo Harpoon, with a heavy wooden shaft (*igimu'k*), terminating in a small ivory head (*qu'ti'rn*), into which a curved walrus tusk foreshaft would fit (now missing); the head is bound on by thongs, which then cross diagonally over the shaft and are held fast by an ivory pin. The thongs are continued and hold on the long ivory terminal of the shaft, incised with a stylised seal, $62\frac{3}{8}$ in., probably from Labrador

See E. W. Hawkes, *The Labrador Eskimo*, 1916, p. 74-76, fig. 15

- 68 Eskimo ivory Toggles; a fish incised with circles and line motifs, $2\frac{3}{4}$ in.; another, similar, $2\frac{1}{2}$ in.; a seabird with projections along its body, $2\frac{3}{4}$ in.; a stylised insect of flattened form, open mouth, and pierced for suspension, $3\frac{3}{4}$ in.; and another toggle, $2\frac{1}{2}$ in. (5)

PACIFIC NORTH-WEST COAST ART

- 69 A North-West American Indian Squaw's cloth Cap, decorated with multi-coloured beads with foliage and flower-head designs, 21in. by 21in.

Collected in 1870

The beads are strung on the split sinews of the White Arctic Whale, and are sewed on to the cloth with reindeer sinew

- 70 A beaded Cloth Bag with long sash, decorated overall with stylised plant motifs in red, blue, and green on a white bead ground, 38in. by 12in.

Bags of this type are worn today by the Ojibwa and other Great Lakes and Middle Western tribes. They are symbols of wealth and social position and have no practical use

- 71 A leather Knife Sheath decorated with multi-coloured beadwork flowers on a white ground and green striped ground, 11in.; a small leather pouch, similarly decorated, 5in.; a Head-band with similar designs, to which is fixed circlets, leaves and tassels, 11in.; and three fragments of beaded cloth, 8½in. to 24in. (6)

The patterns are examples of the modern phase of a design style, beginning about 1860, which contains both European and Indian elements. The use of plant forms is Indian, but their rather realistic treatment is the result of early French influence

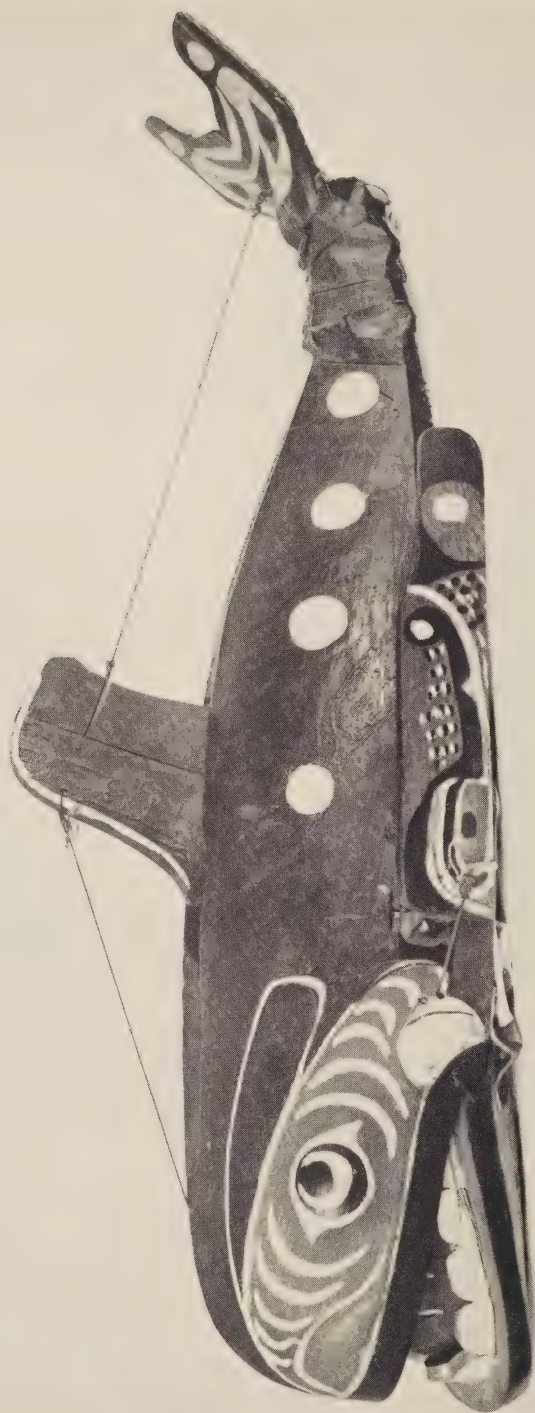
- 72 A wooden Ceremonial Adze, with torpedo-shaped stone blade, the haft decorated with red, blue and yellow beads, 21¾in.; another, similar, with a stone blade, the terminals inlaid with lead, 25½in.; three straps, overlaid with coloured beads in striped patterns, 29in. to 32in.; and a bird's talon, contained in a leather holder, 2in. (6)

- 73 A Pacific North-West Coast basketry Hat woven from spruce root, with flattened crown, the flaring sides painted in red and black with 'eyes' and other totemic devices, 8in., width of crown 4½in., *Haida Indians, Queen Charlotte Islands*

The basketwork cap was a standard article of dress over the whole of the North Pacific Coast. For a similar hat and a discussion of the subject see *Scottish Art Review*, vol. VIII, No. I, 1961, pl. 5

Also see *Indian Art of the North-West Coast*, Denver Art Museum Winter Quarterly, 1962, fig. 36

Formerly in the W. O. Oldman Collection



MONDAY, 29TH MARCH, 1965

The Property of Ronald Beane, Esq.

- 74 A KWAKIUTL LARGE ARTICULATED DANCE MASK in the form of a killer whale, the moveable mouth, tail, side and dorsal fins, manipulated and controlled by the wearer by means of strings, black painted body and polychrome decoration on head, fins and tail in white, red and black, large white spots on body, 57in. long, *Vancouver Island, British Columbia*

For a similar mask and other examples of Kwakiutl whale masks see Franz Boas, *Primitive Art*, 1955, fig. 179

See Illustration

MONDAY, 29TH MARCH, 1965

Various Properties

- 75 A PACIFIC NORTH-WEST COAST FIGURE of a stylised bird, standing with wings displayed, in porous whale's bone, red painted decoration, $7\frac{3}{4}$ in., Tlingit

See Illustration



MONDAY, 29TH MARCH, 1965

OCEANIC ART

POLYNESIA

- 76 A WOOD FIGURE, perhaps representing the Deity Rongo, standing on a circular base, with helmet-type head and prominent features, the shoulders flattened and the long arms held rigidly at the sides, the legs bent at the knees, $11\frac{1}{4}$ in., possibly *Cook Islands*

Formerly in the Collection of the Rev. John Williams, L.M.S.

- 77 An Easter Island wood 'lizard' Figure with human head, its back legs stretched out behind it, its front tucked underneath, the back bone in relief, $16\frac{3}{4}$ in.

- 78 A large Polynesian circular wood Food Bowl, with four feet, the underside with a large lug pierced with two holes for suspension, 22in. diam., *Fiji*

- 79 Another, similar, with flattened mouth rim, $17\frac{3}{4}$ in. diam., *Fiji*

- 80 A Polynesian wood bark-cloth Mallet, of square section and carved with tightly packed lines, with a slightly flared and plain handle, $16\frac{1}{2}$ in., *Cook Islands*

From the Collection of the Rev. John Williams, L.M.S.

MONDAY, 29TH MARCH, 1965

- 81 A POLYNESIAN WOOD FIGURE OF A GODDESS, standing with short heavy legs apart, the flattened body with the angular arms folded across it, 11in., *Tahiti*

Brought to England by an early missionary, perhaps George Bennet

See Illustration

- 82 A POLYNESIAN FIGURE OF THE GOD OF WAR, ORO, comprising a block of tapering wood covered with plaited sinnet, on one face a number of plaited sinnet loops are woven into the surface, red feathers attached to one end, 11½in., *Tahiti*

Compare:

W. O. Oldman, *The Oldman Collection of Polynesian Artifacts*, 1943, pl. 5, No. 365

British Museum Handbook to the Ethnographical Collections, 1925, fig. 149

See Illustration

- 83 A POLYNESIAN CEREMONIAL TEMPLE DRUM in palm wood, of cylindrical form, the lashings of braided sinnet securing the shark's skin drum head, 15½in., *Tahiti*

Collected by an early Polynesian missionary, probably George Bennet, in 1835



81



82

MONDAY, 29TH MARCH, 1965

MELANESIA

- 84 A Trobriand Islands carved wood Model of a Frigate Bird afloat, probably a canoe ornament or possibly from a net float, with small pierced rectangular projection under the body, body pierced with small hole, orange, black and white painted decoration, $9\frac{3}{4}$ in., *New Guinea*

Brought back from New Guinea at the end of the 19th Century

- 85 A Trobriand Islands wood Ceremonial Drum, of tall cylindrical form, the sides and handle carved with designs derived from the frigate bird, small shell pendants attached by means of fibre cords to sides, $33\frac{1}{2}$ in., *South-East New Guinea*

- 86 A Sepik River cassowary leg-bone Dagger, sharply tapering to a point and decorated with dentate motifs, the terminal in the form of a stylised human head, pierced with holes for attachment, 11in., *New Guinea*

- 87 Another, of simpler form, incised zig-zag decoration on the blade, $13\frac{5}{8}$ in., *New Guinea*

For similar daggers see Stephen Chauvet, *Les Arts Indigènes en Nouvelle-Guinée*, pl. 286

MONDAY, 29TH MARCH, 1965

- 88 A SOLOMON ISLANDS HEAD modelled over a skull and coloured black, with traces of red painted decoration, hair attached to back of head, the eyes inlaid with roundels of mother of pearl, mother of pearl decoration round the cheeks and over the forehead, 6in.

Compare:

Ralph Linton and Paul S. Wingert, *Arts of the South Seas*, p. 189

Maurice Léénhardt, *Les Arts de L'Océanic*, 1947, pl. 31

A rather more elaborate example is in the British Museum, (1902, 5.31.1)

See Illustration





MONDAY, 29TH MARCH, 1965

- 89 A NEW IRELAND DANCE MASK of human and bird form, the face made of fibre with wood features, with large protruding heavy-lidded circular eyes inset with operculae of green turbo shells with openwork lower lids, the nose in the form of the head and neck of a bird, with oval mouth showing teeth, fibre beard, orange crest and coiffure, comprised of tufts of palm fibre, the face with red, blue and white painted decoration, the ears (one missing) in the form of the openwork wing of a bird, 9in.

See Illustration

- 90 A NEW IRELAND MALANGGAN WOOD FIGURE of typical form, representing a man with high conical headdress and grotesque features, the eyes inset with operculae of green turbo shells, with long, slender body and holding a bird with outstretched wings before him, a representation of a 'kapkap' across the breast, standing on a semi-circular winged base, orange-red, black and white painted decoration, $33\frac{3}{4}$ in.

These Malanggan figures commemorate the clan ancestors and are sometimes made for the funeral ceremonies, but more usually several years later as the elaborate ceremonies and feasts which accompany their exhibition require a longer period for the accumulation of wealth. The right to make a particular type of Malanggan figure and to perform the ceremonies that belong to it is held in individual ownership and may be sold by the owner though only with the consent of his fellow clansmen

See Illustration



MONDAY, 29TH MARCH, 1965

NEW ZEALAND

- 91 A Maori wood Hand Club, the shoulder of the inside blade carved with a grotesque figure in relief, the blade with curvilinear and dentate ornament, the butt with grotesque mask terminal, $14\frac{1}{2}$ in.
- 92 A Maori wood Hand Club (*wahaika*), finely carved with a female figure on back of blade, the butt terminating in a grotesque human mask, blade carved all over with elaborate linear and scrolling designs, butt pierced with large wrist loop hole, 14in.
- 93 A MAORI FIGUREHEAD (*pakurukuru*) from a canoe, carved from a single block of wood with a large grotesque head with protruding tongue and flat slanting stylised body, 18in.
- 94 A MAORI WHALE'S BONE BI-PARTITE MERE with central simple interlocking linear decoration, the *reke* or butt terminating in a large grotesque head, and pierced for suspension, $15\frac{1}{2}$ in.

For a similar, though more elaborate example see Jean Guiart, *The Arts of the South Pacific*, 1963, fig. 76

- 95 A MAORI CARVED WOOD FEATHER-BOX (*waka-huia*), of deep, oval shape, carved overall with scrolling motifs derived from the *rauponga* or *raura* pattern, the handle at each end in the form of a tiki-like figure elaborately decorated and with inlaid *haliotis* shell eyes, protruding tongue, hands on hips and widely spaced legs, the lid with two lug handles pierced for suspension, overall length $20\frac{1}{4}$ in.

For a similar box see, A. Hamilton, *Maori Art*, 1896, pl. LXII, fig. 1

MONDAY, 29TH MARCH, 1965

- 96 A LARGE MAORI WOOD FEATHER-BOX (WAKA-HUIA), of long, flattened form, the bowl with two large grotesque masks 'in the round' at either end, their bodies carved in low relief on the base, a similar figure is carved vertically between them, the lid with two large grotesque figures standing with feet touching, one with a smaller figure between his legs, the other with a grotesque mask, the whole with a background of scrolling and dentate ornament, 19½in. long, 15in. wide

See Illustration





98



97

MONDAY, 29TH MARCH, 1965

The Property of Lady Heta

- 97 A LARGE MAORI JADE HEITIKI or neck ornament in the form of the stylised figure of a man, the head tilted to the left, arms akimbo, the top pierced for suspension through which a plaited cord is drawn, lower edge bevelled off like the cutting edge of an axe or adze, $6\frac{1}{4}$ in.

A generic term for any ornament worn suspended from the neck was *hei*; *tiki* means 'in the form of a man'

See Illustration

The Property of a Gentleman

- 98 A LARGE MAORI JADE HEITIKI or neck ornament of similar form, the eyes inlaid with roundels of halotis shell, 6in.

See Illustration

MONDAY, 29TH MARCH, 1965

AFRICAN SCULPTURE

NIGERIA

The Property of J. G. Taylor, Esq.

- 99 A BENIN BRONZE RITUAL VESSEL in the form of a beaker with concave sides and twin central horizontal handles with grooved terminals, concentric circles and four quadrangular looped strapwork medallions in low relief above the handles, punched dot and incised foliate background, the central raised handle frieze with punched dot and incised undulating designs, subsidiary incised guilloche horizontal frieze below and stepped base with grooved looped strapwork motifs, 5in.

See Illustration

- 100 A NIGERIAN HEAVY BRONZE SPIRAL ORNAMENT, perhaps an armlet, $4\frac{1}{2}$ in. diam. at widest point

See Illustration



101



00



100

MONDAY, 29TH MARCH, 1965

- 101 A BENIN HEAVY BRONZE RITUAL VESSEL of cylindrical form with twin vertical loop handles attached to stepped rim and central ridge, the rim decorated with grooved cable pattern with small central bosses, a border of punched dot and incised scale pattern below, the raised belly frieze cast in relief with two pairs of arms holding three-leafed twigs, a cola nut ornament between them, cable ornament in background, the foot with plain grooved borders and incised chevrons, incised linear ornament on rim, $4\frac{1}{4}$ in.

For the arm ornament compare William Fagg, *Nigerian Images*, 1963, fig. 24, the bronze altar group

Also see William Fagg and Margaret Plass, *African Sculpture*, 1964, for the same motif on the bronze ikegobo or altar of the hand, pl. 108

The hand was a symbol of personal strength or prowess and was worshipped particularly by warriors. Wealthy and high ranking people had altars of the hand, usually carved in wood and the Oba's altar of the hand was cast in bronze

The form of the above lot, and that of lot 99, is obviously derived from European mortars

See Illustration facing page 40

- 102 A BENIN BRONZE CALABASH LID of hemispherical form with central pointed knop, the rim with a wide border of conjoined spiral decoration cast in low relief, $5\frac{1}{2}$ in. diam.

MONDAY, 29TH MARCH, 1965

CAMEROONS

The Property of G. H. Morel, Esq.

- 103 AN AFRICAN IVORY TUSK carved in relief with horizontal bands containing the heads of elephants, buffalo and leopards, monkeys, birds and attendant figures, also geometric and hatched designs, the zones divided by ropework borders, brown patination, both ends with silver mounts, 50½ in., *Babanki, Cameroon Grasslands*

Large elephant tusks were used by the King during ceremonies to take the weight off his feet

For an example of similar type see Elzy Leuzinger, *The Sculpture of Africa*, Museum Rietberg, Zurich, 19, fig. 102.

A similar tusk, though larger, was sold in these Rooms, Monday, 8th July, 1963, lot 81

See Illustration



MONDAY, 29TH MARCH, 1965

WESTERN SUDAN AND FRENCH EQUATORIAL AFRICA

Various Properties

- 104 A Dogon wood Ancestor Figure of tall, slender form, arms at the sides, legs bent at the knees, the head with flattened cap-like headdress, with ridged eyebrows, long beaked nose and small rectangular mouth, carved in one with the chin, $19\frac{3}{8}$ in.
- 105 A DOGON SEATED WOOD FEMALE CULT FIGURE of elongated, slender proportions, with exaggerated breasts, helmet-type head with crested coiffure, the chin with long pointed appendage representing a lip plug, $12\frac{3}{4}$ in.
- 106 A CARVED WOOD MASK OF THE SPIRIT OF THE DEAD, the face with curved half-closed eyelids, ornamental cicatrice marks on forehead and temples, high crested coiffure with side cues, traces of white painted decoration, hair black, 14in., *River Ogowe Area, French Equatorial Africa*

This widespread type of white-faced mask is associated with the Mukui secret society. The masks are female, represent ghosts of the dead and are sometimes used in stilt dances. The masks are variously attributed to the Balumbo, M'Pongwe, Ashira, Mashango and Bakota tribes

For the type see Elzy Leuzinger, *African Sculpture*, Museum Rietberg, Zurich, figs. 118-120

MONDAY, 29TH MARCH, 1965

THE CONGO

- 107 A Basonge standing wood male Fetish Figure, of angular form with slanting eyes shaped like cowrie shells, lozenge-shaped nose, straight mouth with bared teeth and square chin, the body with flattened shoulders, arms held across the abdomen and sharply protruding navel with dotted cicatrice marks above it, the navel hollow to receive a magic substance, the legs bent, on circular mound base, $9\frac{1}{2}$ in., *South East Congo*

- 108 A Bakongo wood female Figure standing on a square base with large feet, the arms held to the sides and a square projection of gummy substance applied to the abdomen with a small panel of mirror glass inserted, the head slightly tilted backwards with large voluptuous mouth, the eyes indicated by semi-circles of glass, wearing a cap, traces of red pigment, 5in., *Belgian Congo*

Cf. Ladislav Segy, *African Sculpture Speaks*, 1952, fig. 41

- 109 A Bayaka carved wood Fetish Figure, the body of cylindrical form with arms held over the breasts, a small square cavity below them for receipt of a magic substance, the head with high, crested cap-like headdress, deep ridged cheeks, horizontally projecting ears, eyes in the form of cowrie shells, square cavity behind, legs bent at knees, $14\frac{1}{4}$ in., *Kwango River Area, Congo*

For the type see *Art in the Congo*, Brussels Universal Exhibition, 1958, fig. 36

- 110 A GABOON IVORY HORN, octagonal with janus-headed tip, comprised of human masks, with oval mouth-piece, the back pierced with a hole for suspension, a snakehead below it, the lower part of the horn ridged and of plain form, good deep reddish-brown patina, $18\frac{1}{2}$ in., *Belgian Congo*

MONDAY, 29TH MARCH, 1965

GHANA

- 111 An Ashanti gold shield-shaped Bead, probably from a Necklet; also a small Ashanti gold Roundel, open at both ends and probably also from a Necklet, decorated with an openwork design of small concentric circles, six small projections round the sides (2)
- 112 An Ashanti wood Ceremonial 'female' Drum, of barrel-shaped form, carved with animals, birds and fish in low relief, one side with a woman's breasts projecting horizontally, the skin drum head secured by fibre cords attached to large pegs which jut out round the sides, $33\frac{3}{4}$ in. *Ghana*

An Ashanti drum of the 'female' type is in the British Museum, presented by the Wellcome Historical Medical Museum.

NIGERIA

- 113 An Ibibio wood human Mask, realistically carved wearing a folded cloth-like headdress higher on one side, traces of red and black painted decoration, $7\frac{1}{4}$ in.
- 114 A SMALL YORUBA WOOD STANDING FEMALE FIGURE, probably from a group, the head with typical features and crested grooved coiffure, wearing a skirt, strands of plaited fibre binding her arms rigidly to her sides, $6\frac{1}{4}$ in.
- 115 AN IBO 'IKENGA' WOOD FIGURE in the form of a seated male figure holding a bowl in his hands, the head is overshadowed by sweeping curved rams' horns, a symbol of the God of Thunder, Amada Ohia, black painted decoration, $21\frac{1}{2}$ in., *South-Eastern Nigeria*

- 116 A BENIN BRONZE PENDANT, probably worn at the waist, formed of a half oval plate edged with small rings and cast in relief with a female figure wearing a close cap of beadwork with long cheek-pieces and a crest-line of radiating spikes, she has a massive neck ring of beads, a cross-belt, short petticoat and anklets, all apparently of beadwork, holding up in her right hand a square platter-like object, perhaps a mirror, single figures of frogs to either side in low relief and a cruciform motif in high relief, at back of hollow head is a large loop for suspension, $5\frac{1}{4}$ in.

Cf. C. H. Read and O. M. Dalton, M.A., *Antiquities from Benin in the British Museum*, 1899, pl. XI, No. 5

See Illustration

The Property of Miss Sybil Murray

The following two lots were brought back by the late Colonel Eric Madder Murray, C.B.E., who served in the Niger Coast Protectorate from 1896-1899.

- 117 A LOWER NIGER BRONZE AEGIS, cast in relief with the central frontal figure of an Oba or Chief carrying a sword in his left arm, single attendant figures with bodies twisted towards him and holding his arms to either side, the central figure with a loop for suspension projecting from the crown of his head, all with protruding angular eyes and short, sharp noses and spindly legs and arms, wearing coral chokers, hemispherical helmets, belukus and the King a stiffened upper garment, hatched background and outer conjoined looped border, $6\frac{1}{8}$ in.

See Illustration

- 118 A BENIN BRASS WAND, the long spatulate blade incised on both sides with guilloche on the upper part and an undulating foliate design on the lower, punched dot background, the openwork handle simulating a chain and incised with geometric designs, both ends with a janus-type figure of an oba or chief wearing beadwork collars and caps, plaited strands falling down the sides of their heads, the lower figure carrying a bird-headed staff, and the upper a similar wand and a leaf-shaped sword, $34\frac{3}{4}$ in. overall, handle 15in.

Compare:

C. H. Read and O. M. Dalton, M.A., *Antiquities from Benin in the British Museum*, 1899, pl. XI, No. 10

F. von Luschan, *Altertümer von Benin*, 1919, pl. 102

116



117



MONDAY, 29TH MARCH, 1965

The Property of Mrs. D. Rogers

- 119 A BENIN BRONZE PLAQUE cast in relief with a full-length male figure wearing an elaborate beluku, anklets, armlets, high coral choker and a feather in his hair which is dressed in horizontal overlapping layers with long pigtailed hanging down the sides, pupils of the eyes indicated by incised circles, punched dot and incised leaf-shaped ornament in background, $20\frac{1}{8}$ in. by $7\frac{1}{2}$ in.

See Illustration

MONDAY, 29TH MARCH, 1965

The Property of Mrs, F. C. Gaze & R. H. H. Barneby, Esq.

*The following nine lots were brought back from Benin at the time of the
Punitive Expedition in 1897*

- 120 A BENIN IVORY LEOPARD'S MASK, with sharp bared teeth, upright ears, grooved whiskers, the spots indicated by inlaid bronze studs, the eyes with bronze strips representing pupils (one missing), narrow border of minute rings framing the face, deep brown patina, 7in. by 3 $\frac{3}{4}$ in., (mouth partly broken, border only partly remaining, eight of bronze roundels missing, tip of left ear slightly chipped)

See Illustration





MONDAY, 29TH MARCH, 1965

- 121 A LARGE BENIN IVORY TUSK carved with the figure of an Oba represented a number of times in his divine aspect with mudfish for legs, warriors, arms emerging from elephant heads, leopard heads, and chameleons, the tip with a leopard devouring an arm, and the top with the head of an Oba or Chief, the base with a wide border of guilloche, 77in.

For the type see F. von Luschan, *Altertümer von Benin*, Berlin 1919, pl. 113

Also see C. H. Read and O. M. Dalton, M.A., *Antiquities from Benin in the British Museum*, 1899, pl. VII

See Illustration

- 122 A BENIN CYLINDRICAL IVORY ARMLET decorated in relief with four bearded warriors in European style, standing head to toe, branches, a tortoise and a leopard's head in the field, milled borders, 5in., $3\frac{1}{2}$ in. diam.

See Illustration

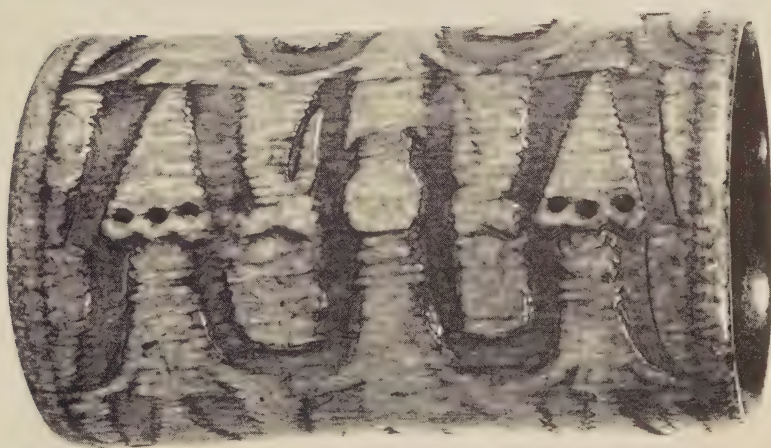
- 123 A BENIN CYLINDRICAL IVORY ARMLET decorated in low relief with eight rows of three Portuguese heads, and alternating rows of stylised leopard heads, tortoises, and elephant heads terminating in human hands, small animals, probably chameleons round edges, deep brown patina, $4\frac{7}{8}$ in., $3\frac{1}{4}$ in. diam. (decoration worn)

A similar armlet is in the British Museum. See C. H. Read and O. M. Dalton, M.A., *Antiquities from Benin in the British Museum*, 1899, pl. VI, No. 2

See Illustration



122



123



124



125

- 124 A BENIN IVORY BOX of rectangular form, the lid carved in relief with the figure of a warrior wearing a beluku and beaded cap, a sword in his right hand, an antelope in his left, crocodile and snake in field, the sides decorated with zig-zags and small roundels, $1\frac{1}{2}$ in., $5\frac{1}{2}$ in. long by $2\frac{3}{4}$ in. deep

See Illustration

- 125 A BENIN WOOD ROOSTER, its feathers conventionally represented by carved squares and herring bone designs, on the top is a vertical projection, the front of the circular base is ornamented with a guilloche design, $11\frac{1}{4}$ in.

Bronze figures of cocks were placed on the altar of the Queen-Mother, but lesser chiefs placed wooden birds on the altars of their mothers

A similar figure is in the British Museum

See Illustration

MONDAY, 29TH MARCH, 1965

- 126 A BENIN BRONZE CYLINDRICAL ARMLET worked in relief lengthways with three horizontal panels containing the head of a leopard in the centre and two outer bearded European heads with long hair and small hemispherical caps, two leaf-shaped swords, one pointed upwards, the other downwards, between them, punched dot background, ropework borders, the alternating three rows, similar, but facing the other way, plaited edges, $5\frac{1}{2}$ in., $3\frac{5}{8}$ in. diam.

See Illustration





MONDAY, 29TH MARCH, 1965

- 127 A BENIN BRONZE CYLINDRICAL ARMLET finely cast in relief lengthways with four horizontal rows of two bearded Portuguese heads with pronounced hooked noses, long straight curving hair and wearing semi-circular caps, a square grooved medallion containing two double-coiled mudfish between them, the four alternating rows with a similar head in the centre and the mudfish medallion to either side, incised foliate and punched dot decoration in the background, plaited borders, $5\frac{1}{4}$ in., $3\frac{3}{4}$ in. diam.

See Illustration

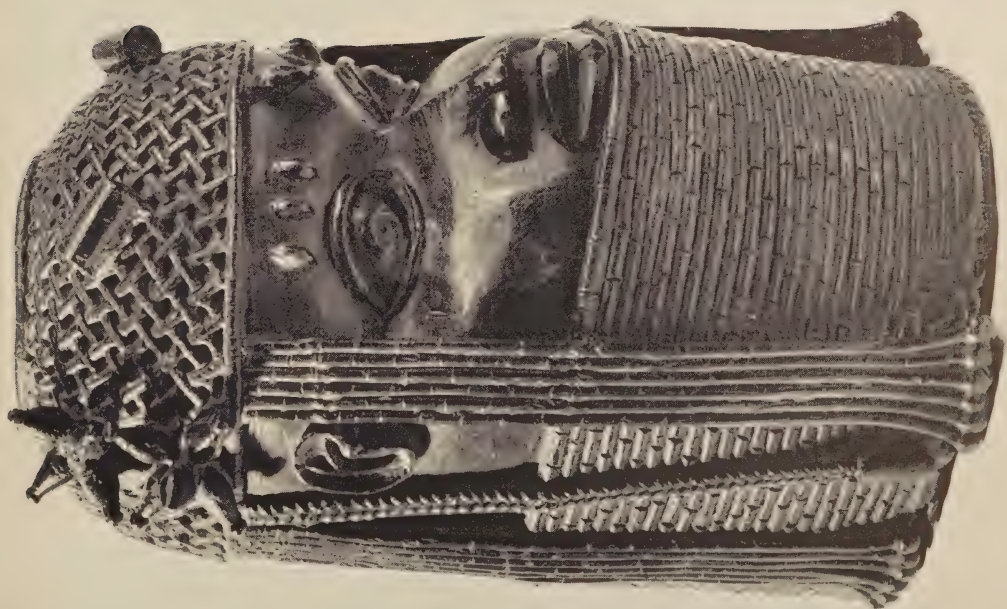
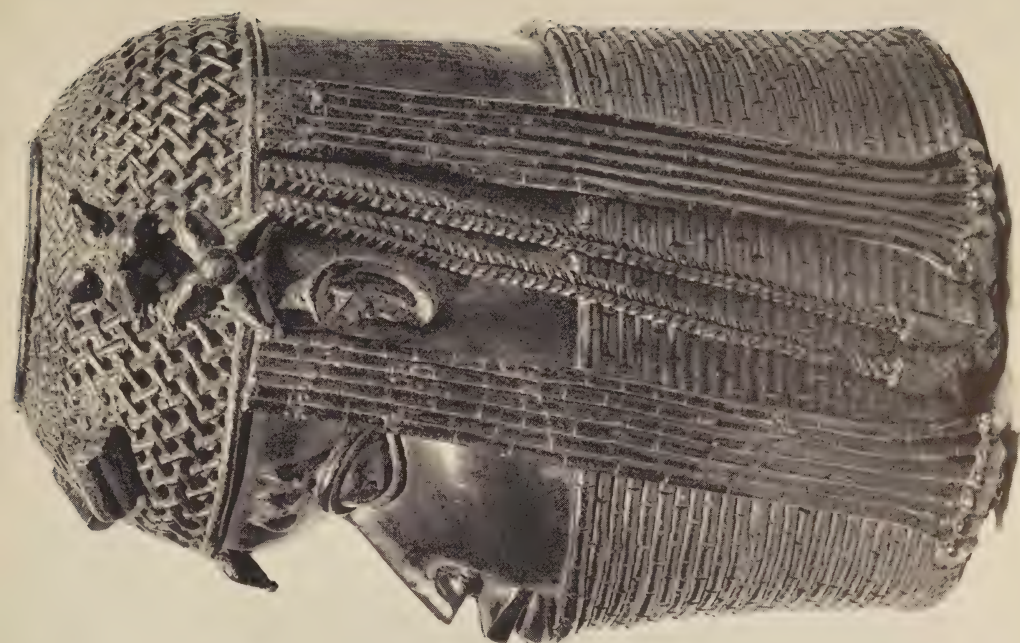
MONDAY, 29TH MARCH, 1965

- 128 A BENIN BRONZE MALE HEAD (*uhumwelao*), for the royal ancestor altars (*aru-erba*), represented with tall collar (*odigbokofo*), simulating twenty-five rings of coral beads, and reticulated coral bead cap (*onikekeza*), the two tubular beads in front, the smaller pendant bead in the centre of the forehead, and the two clusters of beads at the sides, all probably of agate, hanging from the cap on each side are two sets of six long strings of coral beads (*ororo*), one set in front of the diminutive ear, the other behind it, on the right side is a plaited cord terminating in a bead (*emi ewara*) and on the left two such cords, the face with three tribal marks over each eye, a hole in the crown for the support of a carved ivory tusk, 12in high, diam. of hole for tusk $3\frac{1}{2}$ in.

Such heads were made for use in commemorative shrines set up by a new Oba in memory of his deceased predecessor. They were placed on an altar, near the back, and a carved tusk such as that of lot 121 in this sale was made to stand on the top of the head with its tip resting against the wall at the back of the altar. More than one head was probably placed on the altar, but the exact number is not known

See Illustration and frontispiece

END OF SALE



REDINGTON & CO., 7, FERNLEA ROAD, BALHAM, LONDON, S.W.12.

KELvin 3559

SOTHEBY & CO.

SALE OF

PRE-COLUMBIAN, PACIFIC NORTH-WEST COAST, ESKIMO, OCEANIC, AFRICAN AND INDIAN ART

Monday 29 March 1965

PRICES AND BUYERS' NAMES

Lot	£	\$	Lot	£	\$
1 Proctor	70	196.00	34 Schleger	40	112.00
2 Barnaby	70	196.00	35 Davies, Rees	40	112.00
3 de Roos	25	70.00	36 Kamer	40	112.00
4 Wilson, R.	60	168.00	37 Kamer	50	140.00
5 Purvis	20	56.00	38 Ames, Harrison	40	112.00
6 Kamer	60	168.00	39 Ames, Harrison	35	98.00
7 Hewett	160	448.00	40 Schleger	50	140.00
8 Hewett	180	504.00	41 } Davies, Rees		
9 Ohly	40	112.00	42 }	10	28.00
10 Fagg, B. E.	20	56.00	43 Clough, R. T.	10	28.00
11 Chandler	20	56.00	44 Kamer	20	56.00
12 Nash	900	2,520.00	45 Money, L.	10	28.00
13 Nash	1,100	3,080.00	46 de Roos	25	70.00
14 Macey & Co. Inc.	700	1,960.00	47 Reiser	100	280.00
15 Verité	70	196.00	48 Hewett, K. J.	1,500	4,200.00
16 Hewett, K. J.	40	112.00	49 Reiser	120	336.00
17 Longden	18	50.40	50 Proctor	350	980.00
18 V & A Museum	50	140.00	51 Spink	450	1,260.00
19 Bodes & Bode	220	616.00	52 Reiser	550	1,540.00
20 Hewett	280	784.00	53 Reiser	50	140.00
21 Bodes & Bode	12	33.60	54 Ames, Harrison	20	56.00
22 Goldman, P.	75	210.00	55 Dalvin, F.	30	84.00
23 Longden	100	280.00	56 Reiser	100	280.00
24 Ciancimino	100	280.00	57 Dalvin, F.	30	84.00
25 Goldman	55	154.00	58 Proctor	15	42.00
26 Vernon, J. A.	130	364.00	59 Simmons, E.	80	224.00
27 Agnew	300	840.00	60 Goldman	80	224.00
28 Hewett, K. J.	320	896.00	61 Ohly	50	140.00
29 Harris-Johnes	300	840.00	62 Proctor	100	280.00
30 Aveline	600	1,680.00	63 Proctor	350	980.00
31 Aveline	350	980.00	64 Moss, S.	130	364.00
32 Schleger	45	126.00	65 Hewett, K. J.	200	560.00
33 Millot, Prof. J.	80	224.00	66 Gessain	250	700.00

Lot	£	\$	Lot	£	\$
67 Hewett, K. J.	110	308.00	99 Roudillon	200	560.00
68 Lippel	20	56.00	100 Lemaire	70	196.00
69 Simmons, E.	5	14.00	101 Lehmann, Mrs.	320	896.00
70 Hunt, Mrs.	8	22.40	102 Fagg	30	84.00
71 Simmons, E.	10	28.00	103 Headley, G.	200	560.00
72 Simmons, E.	45	126.00	104 Schleger, H.	30	84.00
73 Macey & Co., Inc.	55	154.00	105 Lemaire	50	140.00
74 Macey & Co., Inc.	400	1,120.00	106 Everard	80	224.00
75 Lemaire	680	1,904.00	107 Harris	8	22.40
76 Millot, Prof.	40	112.00	108 Herman, J.	25	70.00
77 Kamer	18	50.40	109 Goldman, P.	15	42.00
78 Kamer	35	98.00	110 Kamer	90	252.00
79 Kamer	45	126.00	111 Jones	8	22.40
80 Millot, Prof.	15	42.00	112 Goldman, P.	150	420.00
81 Sanford, M. D.	300	840.00	113 Ohly	30	84.00
82 Hewett, K. J.	320	896.00	114 Herman, J.	40	112.00
83 Hewett, K. J.	110	308.00	115 Goldman, P.	45	126.00
84 Simmons, E.	55	154.00	116 Lazarnick	220	616.00
85 Kauper, Mrs. B. M.	38	106.40	117 Hewett, K. J.	650	1,820.00
86 Goldman, P.	15	42.00	118 Hewett, K. J.	75	210.00
87 Henry	8	22.40	119 Kamer	1,600	4,480.00
88 Hewett, K. J.	250	700.00	120 Sanford, M.	3,500	9,800.00
89 Lemaire	320	896.00	121 Kamer	1,100	3,080.00
90 Hewett, K. J.	200	560.00	122 Davies, Rees	90	252.00
91 Kamer	15	42.00	123 Kamer	140	392.00
92 Longden	70	196.00	124 Hewett, K. J.	160	448.00
93 Hewett, K. J.	100	280.00	125 Kamer	180	504.00
94 Sanford, M.	270	756.00	126 Hewett, K. J.	200	560.00
95 Pearson, B. A.	70	196.00	127 Hewett, K. J.	300	840.00
96 Macey & Co.	300	840.00	128 Kamer	4,300	11,760.00
97 Webster	250	700.00			
98 Oliver, G.	350	980.00			

Total of Sale £29,922

\$83,781.60

M. M. A.
LIBRARY
RECEIVED

APR 5 - 1965

NOTE: For the purpose of this list, dollar equivalents of sterling have been calculated at 2.80 dollars to the pound. Actual dollar equivalents will vary according to the rate of exchange.

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SOTHEBY & CO.
1924-1965